

# DESIGN

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Doris Frerichs



Elizabeth Temple



Isabel Wicks

## CREATIVE DESIGN

Mabel E. Rowe

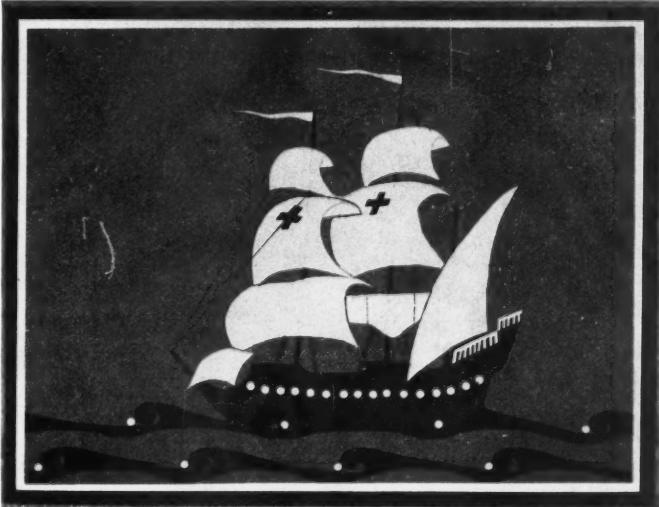
Ridgewood High School, Ridgewood, N. J.

**I**MAGINATION, the stimulating force of progress. All great accomplishments are the products of the imagination. The discovery of our own country was the realization of a vision. The difference between the masses and the leader is that the latter is fired with a greater imagination and visionary powers. The ability to visualize and execute in a concrete manner is necessary in every home and in every type of business.

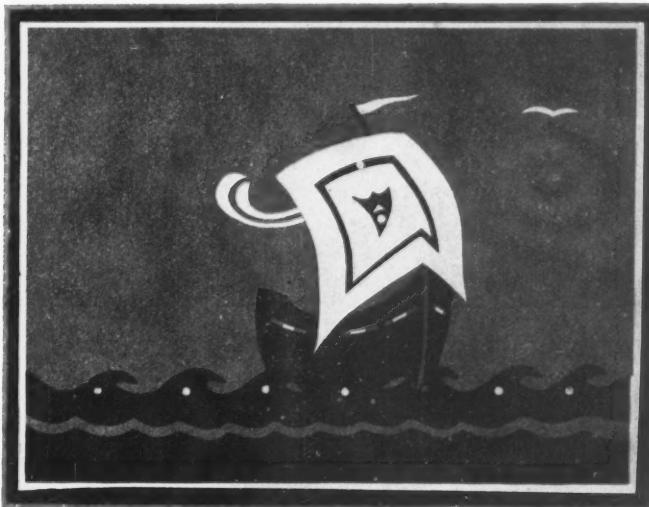
Where is a greater opportunity offered for the stimulation

and development of the imagination than in creative design? Here the student takes the raw material and, with some knowledge of color and design, thinks through to the end the process by which the bit of raw material is converted into a thing of use and beauty.

The first problem of the teacher of design is to provide a proper motive or incentive so that the student will want to create. The desire to make beautiful things, fortunately, has been an inherent quality of the human race since its history began and needs little stimulation; for example, some school or community project will usually provide enough incentive for enthusiastic poster making. The desire for personal adorn-



Barnard Hartley



Valdimir Ctibor

## DESIGN



Betty Carson



Margaret Zabriskie



Margaret Zabriskie

ment may be "capitalized" and designs for scarfs, frocks, bags, negligees, etc. executed. The display of a finished piece of work will often bring forth the suggestion from the students that they make a similar one.

The next problem of the teacher is to direct the desire to create along lines in which the big principles of design,—balance, rhythm and structural harmony,—are observed. Our expressions are largely dependent upon our impressions. Since the students come in contact with so many designs that are decidedly poor, the teacher must put forth every effort to counteract these influences by showing and surrounding the students with as much as possible that is good in the field of design.

Art magazines, finely illustrated books, beautiful textiles, and choice pottery are valuable sources of inspirational material. Daily contact with the beautiful makes its impression in the consciousness of the student, giving him greater power of discrimination and appreciation, and enabling him, in turn, to express himself in a more pleasing manner.

Some subjects lend themselves better to creative design than others; for example, ships seem to suggest flights of the imagination in picturing unknown lands and uncharted seas. The ship, itself, is adaptable to creative design. Why not make a dream ship? Fairy-land scenes likewise are stimulating to the imagination for in these the student is forced to break away



Jane Pittinger

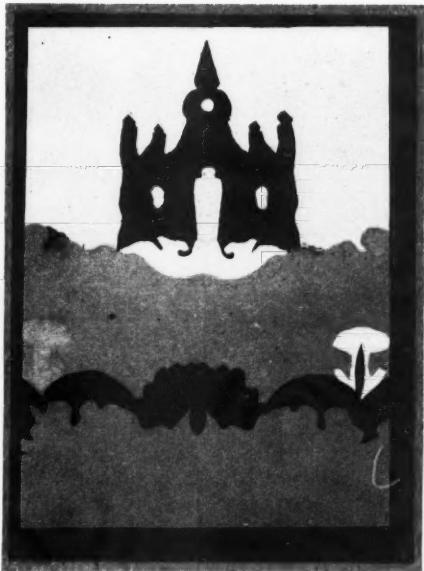


Doris Frerichs



Frances Strezeskie

Batik Designs by Students of Ridgewood High School, Ridgewood, N. J.



Edna Lesser



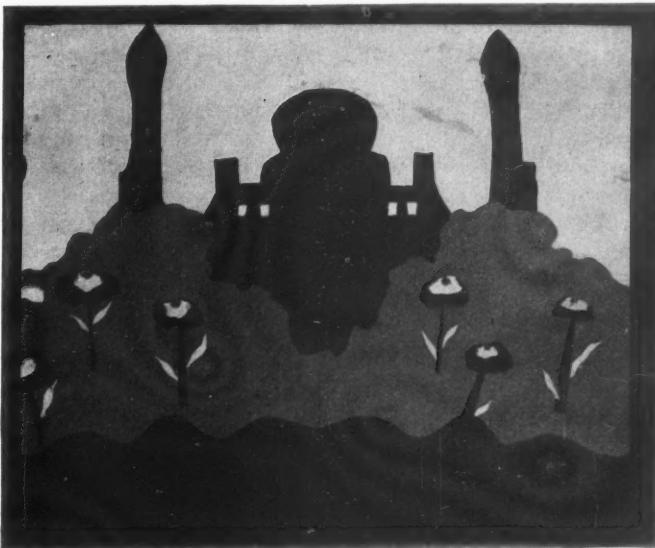
from the idea that he must represent a thing in design as it really is in nature. The accompanying illustrations show some of the results of the effort of our own students in this direction.

In one class the students were shown wall hangings of ship designs in batik which excited their admiration and their desire to do. Paper cutting was the medium selected for development of the problem. Each student was given a piece of black, of white, and of gray paper, twelve inches by eighteen inches. Each selected a tone for the background, usually gray or white, against which the other tones were to be balanced. Border spaces were planned, and the large center space was divided into two unequal spaces for the sky and sea. Rhythm as related movement was discussed and illustrated, and students were asked to design a rhythmic line or strip from the paper they chose for the waves, then to repeat with any modifications which would add interest. These were arranged upon the background to give as pleasing space relations as possible. A rectangular shaped piece was cut for the boat, modified as fancy dictated into anything from a fairy craft to a Viking of the Northland. Sails were added and treated in a decorative way

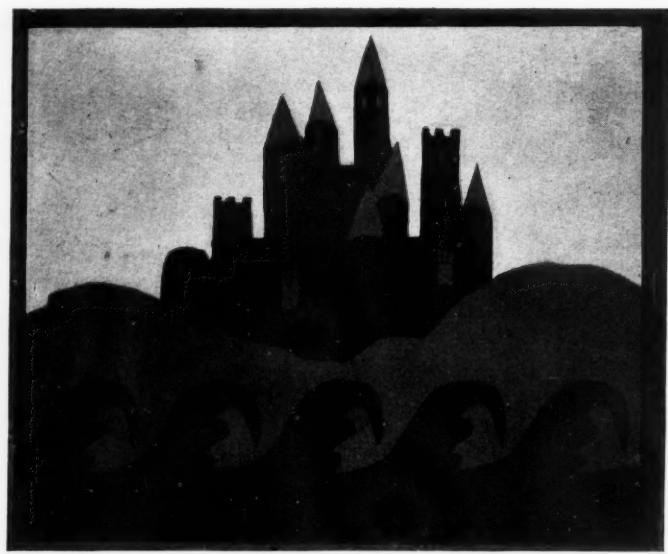
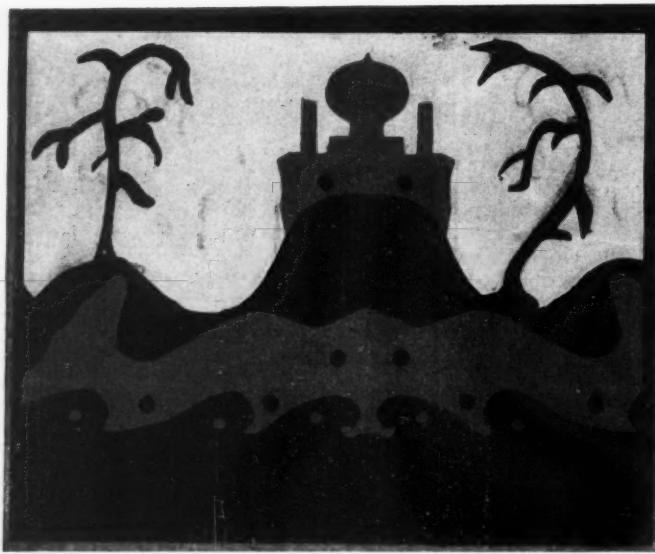
by the use of bands, surface patterns, stripes, or spots to give more interest and a greater opportunity for the use of small amounts of very intensive color. The edges of some pieces were left with parallel bands varying in widths, while to others a rhythmic border was added.

The designs were next traced to heavy paper, and using a definite color scheme were developed in color with crayons. Using a spoon bill pen the shapes were outlined with India ink making a line about the thickness of the wax line to be used later, and heavy enough to be readily seen through a silk of medium weight.

The white silk was carefully washed to remove all dressing, then laid over the design and outlined in the hot wax with a brush of medium size. Any parts of the silk which were to be left the original color were entirely covered with wax. All spots which were of a brilliant color and contrasting in color with the large areas were painted with the dye and covered with wax to protect the color from the dye baths to follow. The fabric was then dipped in the dye of the lightest color and dried. All areas of this color which were to appear in the



Batik Designs by Students of Ridgewood High School, Ridgewood, N. J.



finished design were waxed, and the piece dipped in the dye of the next darker color. This process was repeated until the design was completed. It must be kept in mind that each color is influenced by the color over which it is dyed, but this usually tends to make a more harmonious whole. The slight crackled effect which is caused by the crackling of the wax gives a more interesting effect with its suggestion of mingled colors than if the work had been accomplished in perfectly flat tones. Some very charming results may be secured by crushing the wax in order to get a decidedly crackled appearance. The wax was removed by pressing between sheets of wrapping paper and finally dipping the piece in gasoline.

A similar problem was given in the freshman class to be done in the three neutral values, and then developed in paper as a problem in color. These were made to fit ten cent frames which were decorated to harmonize in color with the coloring of the design. Some were used as wall decorations, while others by adding handles served as dresser trays. Some of the girls were able to correlate this problem with their sewing, making some very attractive bags, small hangings, and pillows in silk applique, further enriched with stitchery.

Some fairy landscapes were done in a similar way and carried out on bags of burlap or enamel cloth, in brightly colored felts. The bags were made of a piece of material,  $11\frac{1}{2}$  inches by 22 inches and lined with a piece of gay sateen of the predominating color of the design. A few were lined with rubber sheeting for beach bags. Handles of burlap or twisted wool completed the problem.

Poster making requires a great deal of imaginative power in order to carry over the message to hurried passers-by. Our posters are always made to serve a definite purpose, either school or civic. Some were made this year for the Art and Home department of the Woman's Club, others for a play given by the High School Dramatic Club, while another class of freshmen advertised the "Flower Mart" given by the local Garden Club. Prizes are usually given by outside organizations which always appeal to the competitive spirit of youth.

The requisites of a good poster were discussed, i. e., legibility, simplicity, carrying power, harmony between lettering and design, harmony of coloring, etc. The posters were then planned according to individual ideas by making a small layout. The sketch was then made on poster board, 22 inches by 28 inches, and painted in flat tones with tempera color.

#### ANSWERS TO CORRESPONDENTS

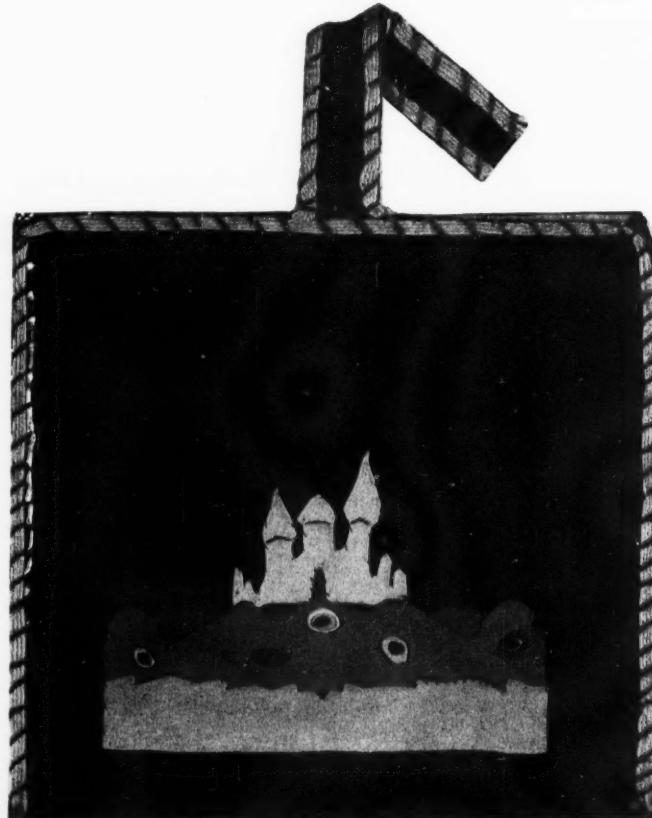
\* \* \*

O. S. K.—In a recent firing, an enamel which I had used successfully before ran badly. I used lavender instead of turpentine, is that the cause?

Ans.—The enamel you mention is a soft enamel and your trouble was doubtless due to an over hot firing and not to any thing you used in mixing. Fresh turpentine is better for thinning than the lavender oil, if the latter is old and oily and too "fat".

H. C.—How can I apply gold gilt to a parchment paper on which I intend to put a woodcut design in red?

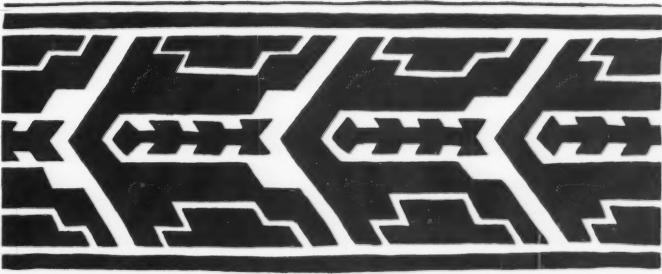
Ans.—Purchase any good make of gold paint for decorating and apply it exactly as you do any other color. Do not attempt to use a water color gold.



Batik Designs and Bag by Students of Ridgewood High School, Ridgewood, N. J.



Problem I—Primitive—Anna Grogan



Problem I—Primitive—Cora Lee Wells

**HISTORY OF ORNAMENT CORRELATED WITH  
ADVANCED DESIGN**

*Katherine M. Kahle, Instructor*

IT was thru a desire to increase the enjoyment of appreciation and to put a knowledge of helpful texts within the reach of my pupils that I decided to combine a study of Historic Ornament with the course in Art Structure. Of course in past years there have been many classes in Historic Design, but I know of none other that systematically combines an appreciative history of ornament and design, based on the fundamentals of Line, Dark, Light and Color.

This class was given at the six weeks' summer session of the San Diego Teachers' College, and because of the shortness of time, only a few historic epochs of art could be studied. Each problem was preceded by a lecture with large plate illustrations or lantern slides. The content of the lectures was given under the headings, 1—General Characteristics; 2—Motives of Design; 3—Color; 4—Analysis of Line, Dark and Light and Color Harmonies. The students collected notes and made sketches illustrating each historic period



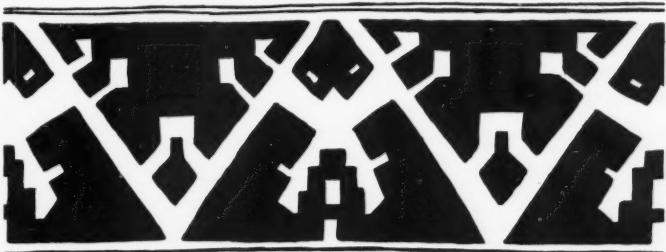
Problem II—Egyptian—E. Edmiston



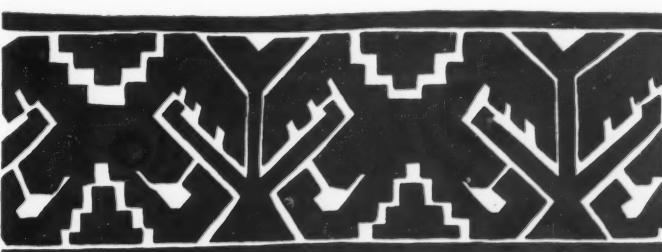
Problem II—Egyptian—M. Stevers



Problem II—Egyptian—Anna Grogan



Problem I—Primitive—Dorothy Ensor



Problem I—Primitive—M. Stevers

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Problem III—Persian—Dorothy Ensor



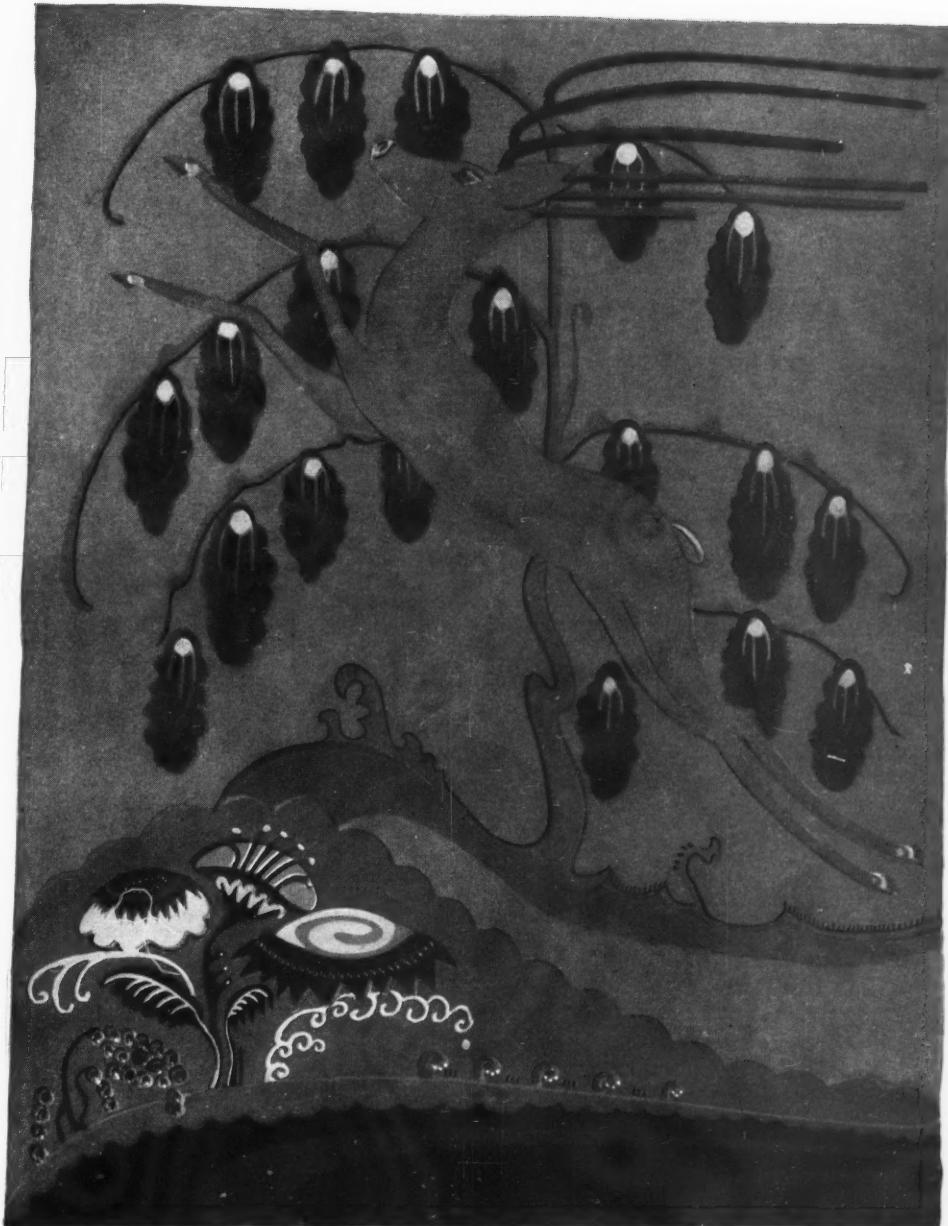
Problem III—Persian—N. Delano



Problem III—Persian—E. Mohnike



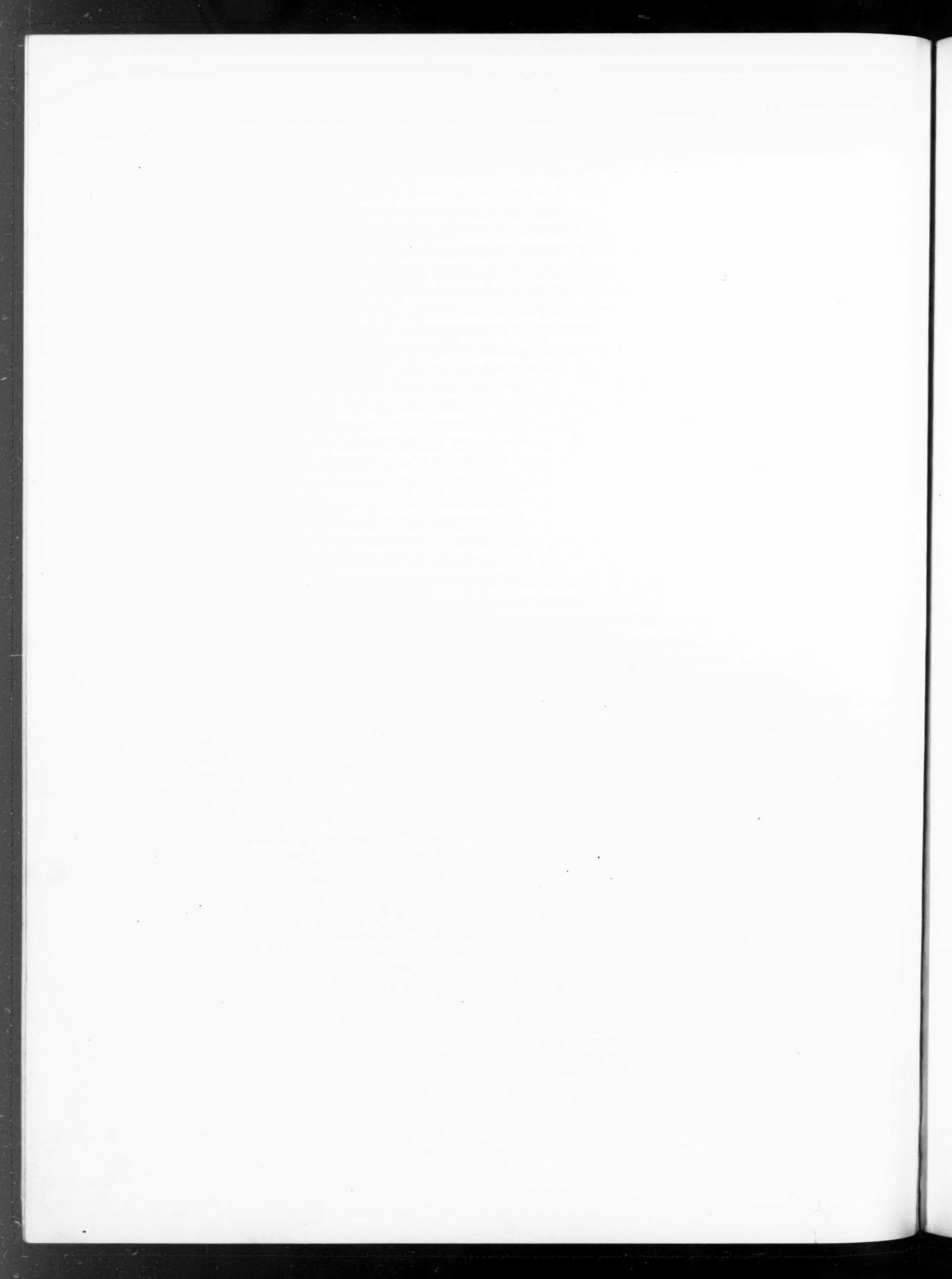
Problem III—Persian—M. Stevers



DECORATIVE PANEL. PERSIAN—ANNA GROGAN

DECEMBER, 1926  
SUPPLEMENT TO  
DESIGN  
KERAMIC STUDIO

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and formed these into notebooks which were in themselves a problem in arrangement and good spacing. These note books will be used as reference in their teaching when texts are not convenient or available. Much appreciation was developed thru familiarity with fine designs of other days.

In the working out of the class problem the reference material was used mainly for *suggestion*, taking the new hint from Primitive, Greek or Gothic source, but striving on with an appreciation of the flexibility of that hint as related to their particular problem.

**Problem I.** Primitive Design.

Rhythmic Border: Line, Dark and Light, Intensity of one Hue.

Class work preceded by illustrated lecture of designs of Indians:

- Alaskan
- Peruvian
- Mayan
- Pueblo, etc.

**Problem II.** Egyptian Decoration.

Circle 7 in. diameter—Subordination—Dark and Light—Color Values.

Preceded by lecture on Egyptian Decoration. Illustrated by colored plates.

**Problem III.** Persian (see color supplement by Anna Grogan).

Imaginative Landscape—Study in values and tone quality—Color Harmony.

Preceded by lecture and illustration of rugs, pottery and miniatures (perhaps together with Italian primitives, the finest imaginative landscapes ever created). This problem came to mind while reading Mr. Heckman's article on Persian Miniatures in DESIGN-Keramic Studio.

**Problem IV.** Greek.

Large vase with decorative bands. Study of contour of line—dark and light.

Lecture illustrating Greek motives of design and showing a large collection of slides of Greek vases.

**Problem V.** Gothic.

Window: Tracery and stained glass—Brilliant color, then "scrubbed."

Lecture illustrating Gothic carving, manuscripts, tiles, stained glass, etc.

### ADVANCED DESIGN—BIBLIOGRAPHY

**General:**

Manual of Historic Ornament	Glezier
Grammar of Ornament	Owen Jones
History of Ornament	Hamlin
Polychromatic Ornament	Meyer
Ornament	Weyhe
History of Ornament	Speltz
Ornament and Its Application	Lewis F. Day
L. Ornament Polychrome	Racinet

**Primitive:**

Peruvian Textiles	G. W. Jones
Indian Navajo Blanket	W. H. Holmes
Bureau of Ethnology	Frank Cushing Clark Wissler Dr. Hewett

Pamphlet on Mayas	Emmons
American Museum of Natural History	
"Chilket Blanket"	

*Egyptian:*

Egyptian Art	Flanders-Petrie
Egyptian Decoration Plates	
History of Ancient Egypt	Perrot
Art in Egypt	Maspero

*Persian:*

Keramic Studio (Persian Miniatures)	Albert Heckman
International Studio—Article on Persian Miniatures	
Practical Book of Oriental Rugs	H. G. Dwight
Persian Miniatures	Boston Museum
Persian Pottery	Metropolitan

*Greek:*

Archeological Society Magazine	
Handbook of Classic Collections of Metropolitan Museum	
History of Ornament	Hamlin

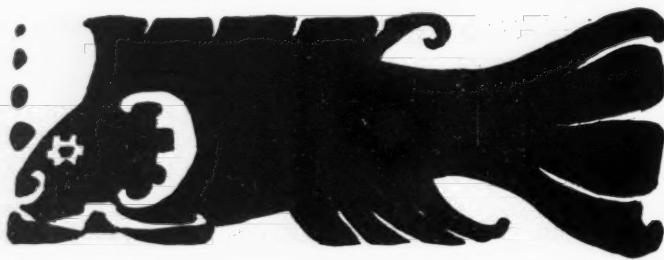
*Gothic:*

Seven Lamps of Architecture	Ruskin
Middle Ages	Speltz
Storied Windows	Bushell
Stained Glass as an Art	Holiday
Stained Glass Tours in England	Sherrill
Stained Glass Tours in Spain	Sherrill
Stained Glass Work	Whall



Problem V—Gothic—Anna Grogan]

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## DESIGNING DECORATIVE UNITS IN DEFINITE AREAS

Adelaide A. Robineau

*Syracuse University*

THERE is no problem which has proved more helpful in my ceramic design classes than the making of motifs in prescribed areas. My students come, as a rule, from High Schools where in most cases they have learned to draw, more or less, but not to design original motifs. The illustrations with this article are from the work of two students who had never done any designing whatever and who protested that they never could. Yet this is the result of one hour's criticism a week for two semesters or a school year.

Flowers are "taboo" as a source of design in my classes generally, since all have a more or less fixed idea of how they look in designs they have seen. So after a series of flower heads made in circles, squares, etc., we turn to animals, fishes, birds, and finally fantastic human figures.

The first requisite is to make the motifs as simply as possible since we are designing with the idea of carving out the background or incising the outline in clay. There is no limitation to the forms, except that they must have the necessary structural points to be classified as bird or beast; that is, if a bird, it must be structurally built like a bird with wing where a wing would naturally come, a head on one end, a tail on the other and feet below. It can have anything else according to fancy, but, however fantastic, it must immediately give the impression of a bird.

First we try a series in circles, then in rectangles. The circles are drawn with a compass, in pencil, and the student is told that the bird or beast must touch the outline in enough places so that, when it is inked and the pencil circle erased, the motif will immediately be felt round. The rectangles are also drawn in pencil and the same rule holds good. The motif must touch the outline in sufficient places and near enough to the corners to suggest a rectangle when the pencil outline is removed. This forces the student to exaggerate lines to fill the space and prevents following any preconceived idea.



These motifs can afterwards be used as repeats in all over patterns, as medallions, tile designs, or adapted to ceramic forms in borders, medallions, etc. The designs can be made in outline, in white on a black ground, or black on white, or they may be carried out in color. There must be no finicky or fussy details, since the carving process precludes any fine lines or details, but they can be made as decorative as desired as long as the shapes are large enough to be carved with the blunt end of a pencil, leaving at least a sixteenth to an eight of an inch between any two parallel lines or points.

The designs shown here are reduced. The circles are usually two inches in diameter and the rectangles one and a half by two inches. We are particularly insistent that, while the big family division may be recognized, the particular species must be bred only in the designer's mind. When we come to the human figure however, the problem is more difficult. It is hard to get away from what one knows, to twist the limbs or the neck to fit the space, to make the head or hands or feet larger than the rules of proportion, in fact, to remember that it is a *design* we are making, not a life drawing. In some cases we have used accessories to help fill the spaces in an interesting way, but, as a rule, prefer to make the one motif fit the space.

The motifs by Olga Berger were planned with a certain idea of Norwegian folklore in mind and so are rather more illustrative than those of Marie Elsasser which are nearer the real purpose of the problem. Usually each student has a sheet of twelve circles or squares from which we select the more interesting ones for elaborations into decorations for ceramic forms, as shown in the illustrations. They are then carved or incised in the clay, and glazed, or translated into color and carried out in bright colored enamels on a white or colored ground glaze which has been already fired. Students preferring to use the motifs for other mediums and purposes can easily do so, since they are so simply constructed that they can be used in any medium by adaptation to its particular technique.



Designs by Marie Elsasser—Black on Orange or Orange Red Ground

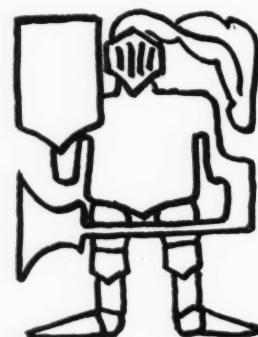
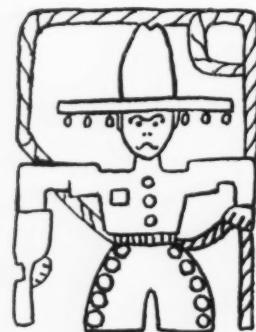


OLGA  
BERGER

1926

Decorative Units—Olga Berger

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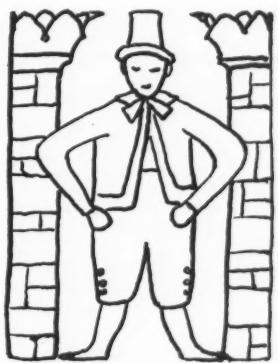
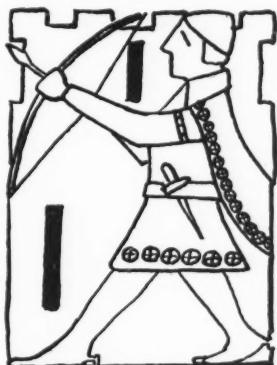
Decorative Units—Marie Elsasser



Marie Eisasser

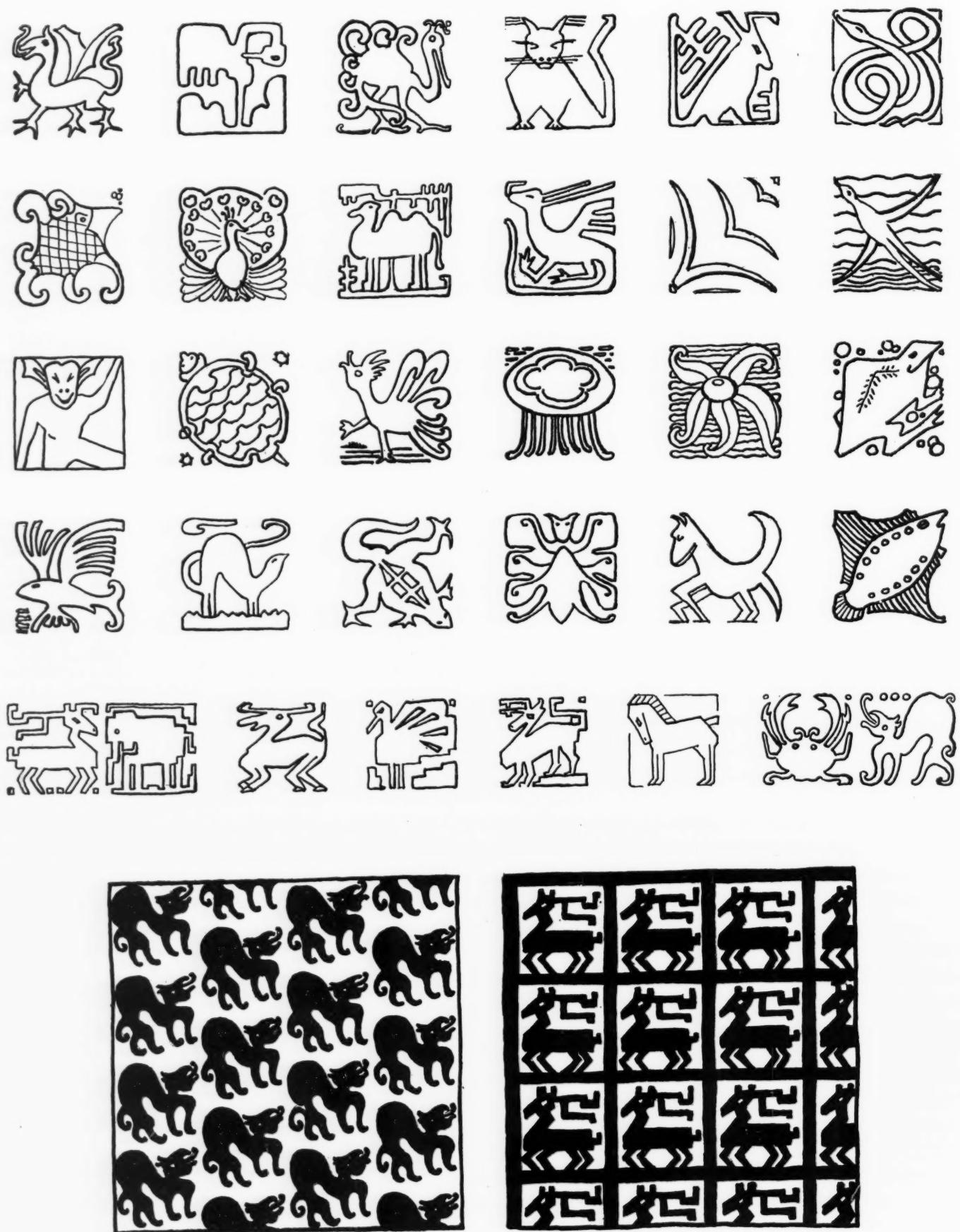


Margaret L. Webster, Fawcett School

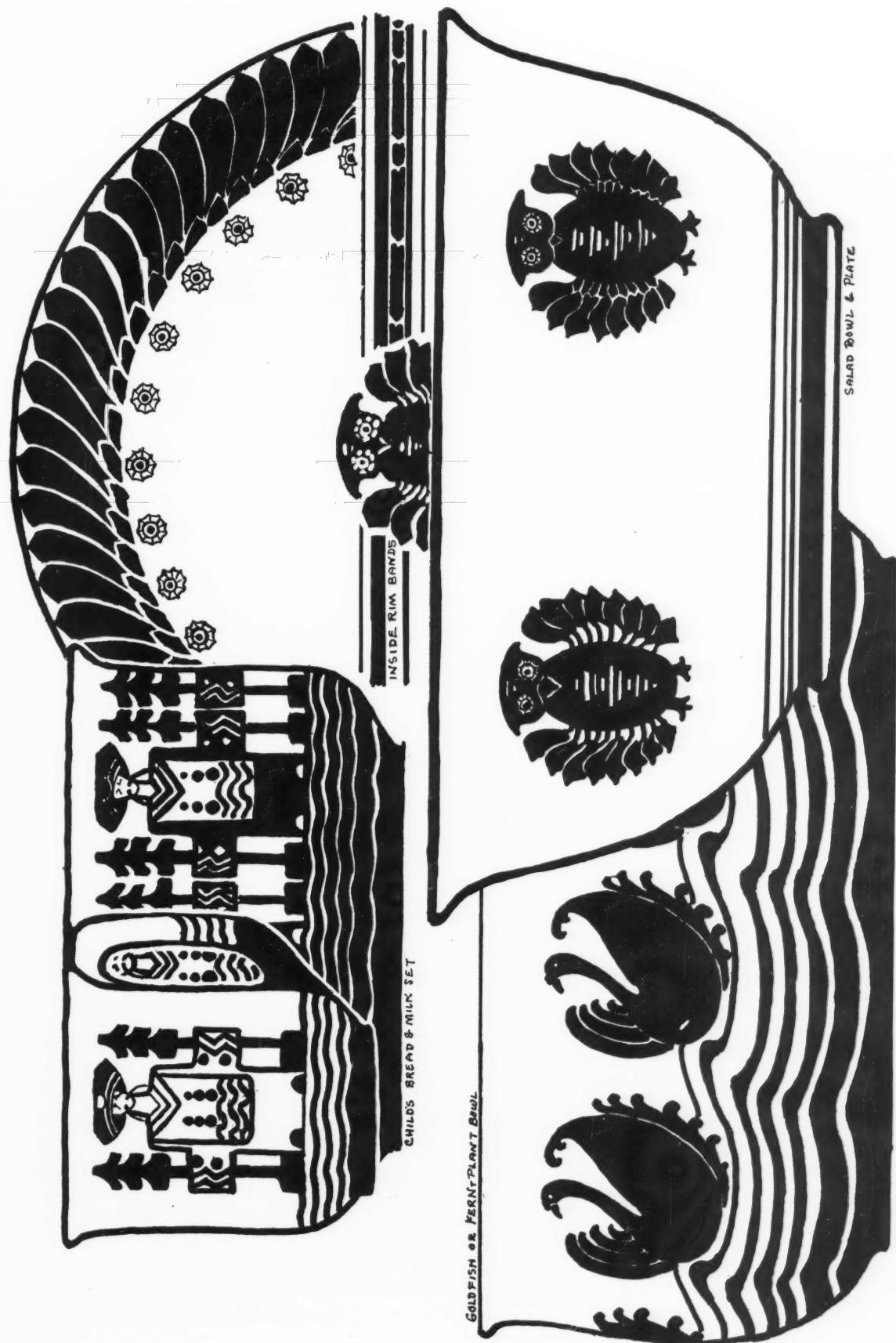


Decorative Units—Olga Berger

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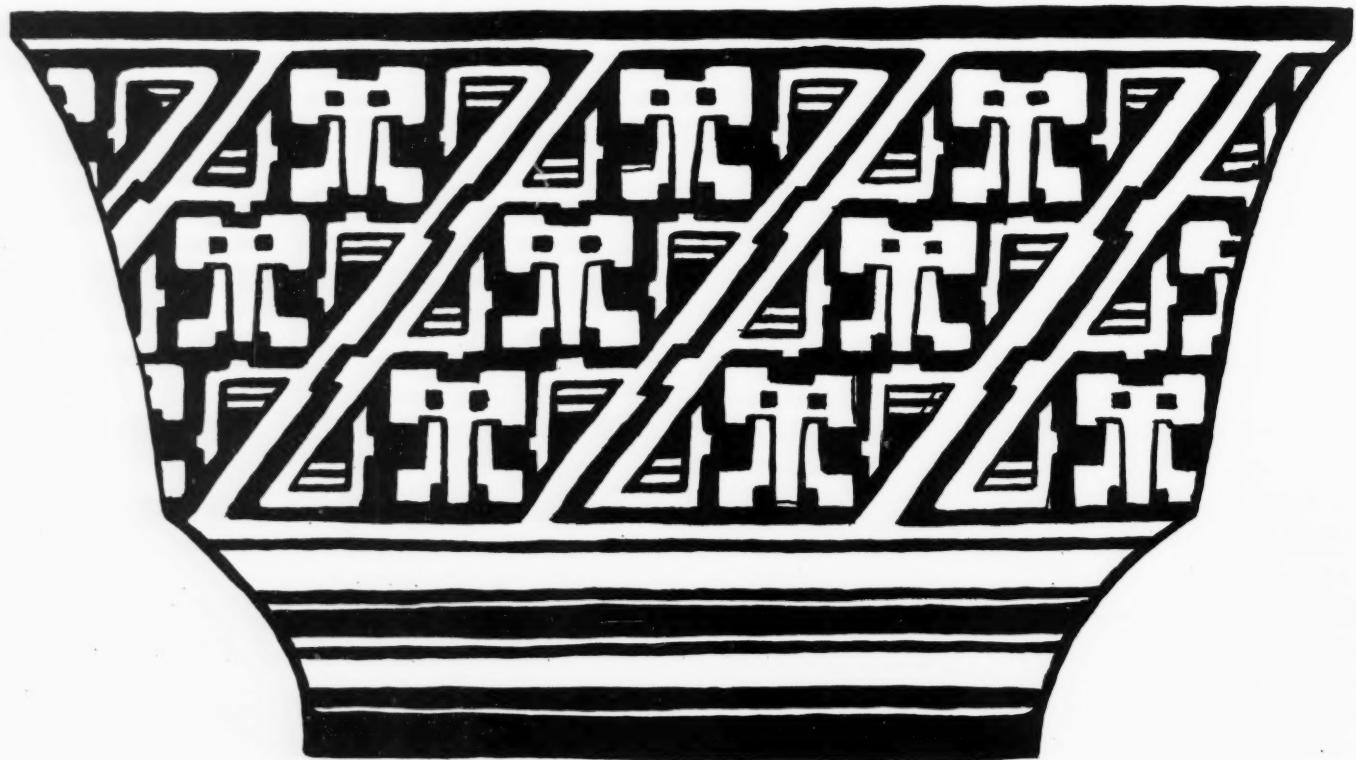
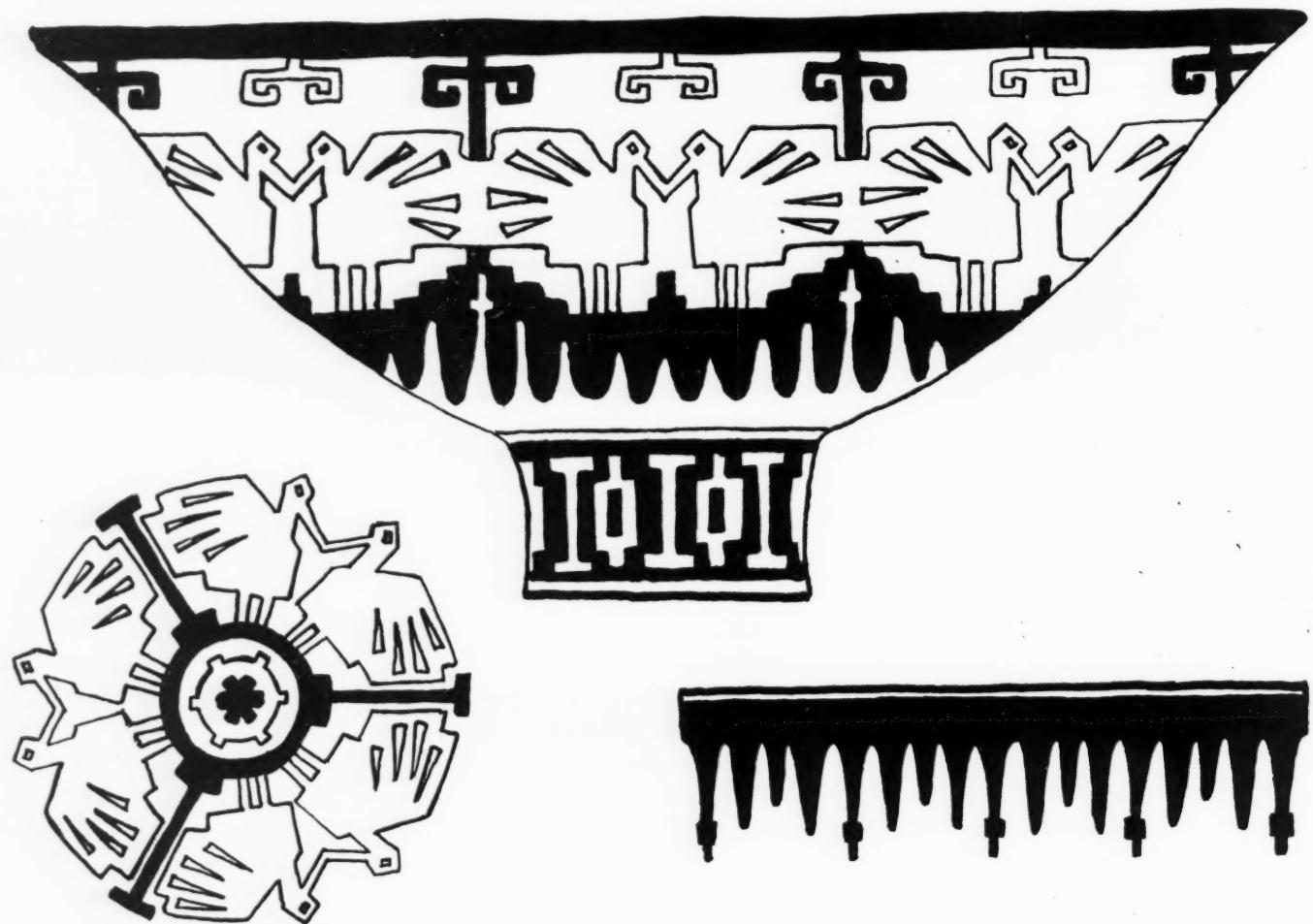


Decorative Units—Olga Berger

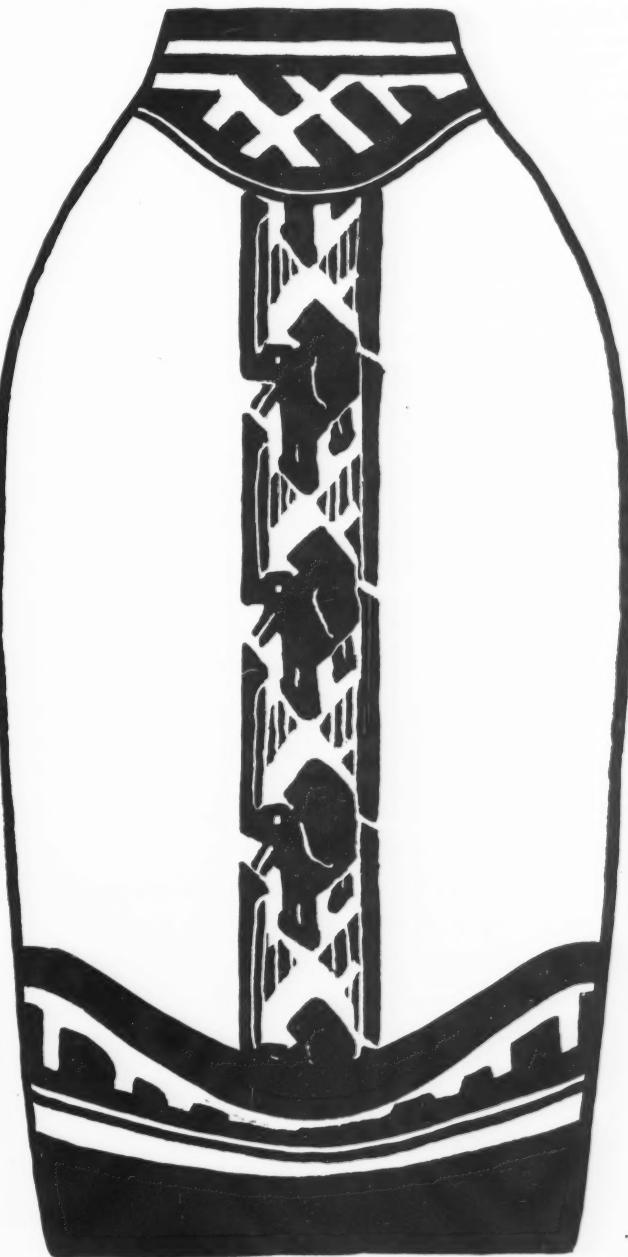


Application of Decorative Units on Child's Set—Marie Elsasser. Bowls and Plate—Olga Berger.

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Application of Decorative Units on Bowls—Olga Berger and Marie Elsasser



Application of Decorative Units on Vase—Olga Berger. Vase, Cup and Saucer—Marie Elsasser

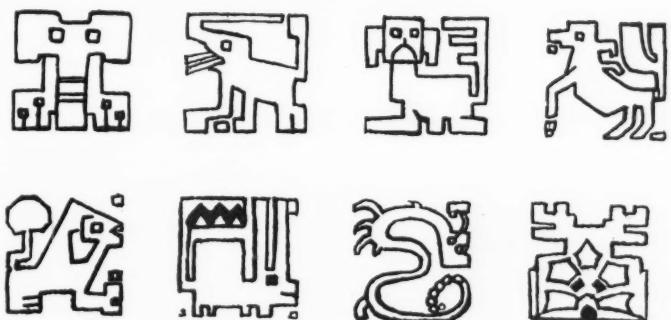
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Application of Decorative Units on Mayonnaise Bowl and Surface Pattern—Marie Elsasser.  
Candy Box—Olga Berger

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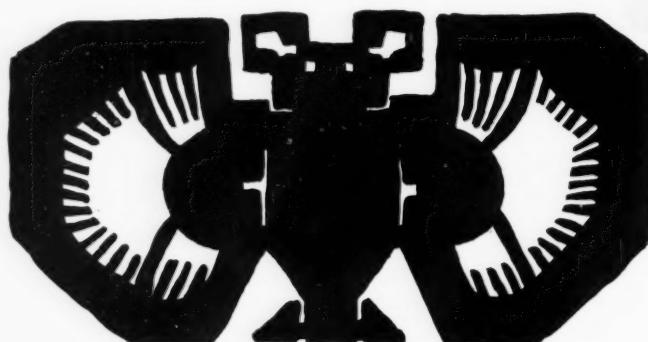
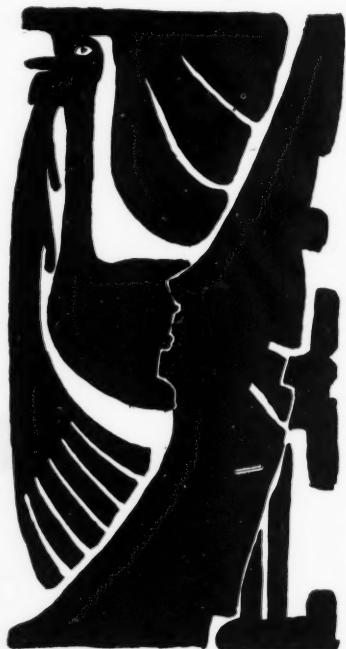
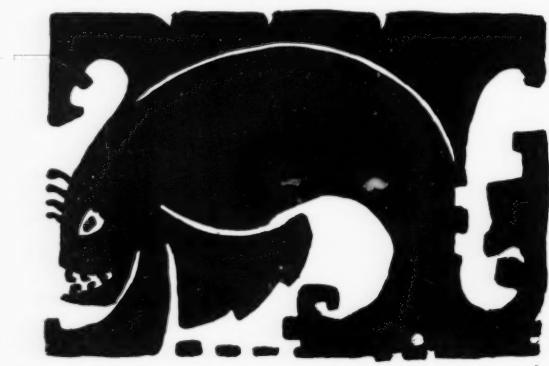
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Marie Eisasser



Application of Decorative Units on Vases—Olga Berger



Marmalade Jar or Tea Caddy

Designs by Marie Elsasser

Child's Set



## BEGINNERS' CORNER

Jetta Ehlers . . . 328 Belmont Avenue, Newark, N. J.

### FOR THE SALAD COURSE

OUR last two problems have had to do with dinner service, and since most women are so greatly interested in this branch of china decoration we will take up still another part of the service for our new problem.

The salad plate which we will consider is still another part of the set which may be quite rich and unusual in its decoration if one so wishes. Either the coupe or rim plate may be used for this purpose, but the coupe seems more distinctively a salad plate. Our design may be used on either, but is planned for the coupe.

For the formal dinner a salad bowl is rarely used, and so we will not include a bowl with the problem, although the design given may be easily adapted to it should the worker wish to do one. One of the most stunning combinations for decoration is that of gold and black and ivory. As just a hint of what is possible along this line, I am giving you a design carried out in this fashion. At once someone exclaims, "I am afraid of Black, it always chips when I use it." There are several reasons for this and so right at the start we will take this up.

The fault most often lies in painting it on too heavily. Lay the color perfectly flat and smooth and in a rather light coat. This may appear rather unsatisfactory and when fired be grey and poor in quality. The second coat will remedy this, and the same care should be exercised in laying this to keep it smooth and flat.

When the color has dried, if there seems to be little ridges and heavy spots in it, it will be almost certain to chip. Another cause of failure is in the mixing. Not being a color chemist I can not tell you why some colors are more difficult to manage than others, but for some reason Black will not stand as much "fat" as other colors. When grinding the Black add only enough painting medium to bind it together into a stiff paste. Use fresh clean turpentine to thin it as you work, and do not add more of the painting medium. If the turpentine is old and

oily do not use it, as you will be adding more fat oil than the color will stand. I am convinced that in these two points lie most of the troubles the amateur encounters in using Black. There is still another thing to consider and that is the color itself. It varies greatly in different makes. It is well to make a test on a broken piece of china of several varieties to get at a really satisfactory color. Many add some Banding Blue or a wee bit of Royal Purple, which is really a very good practice, especially where the color has a brownish cast. Some think that this also helps to prevent chipping and sealing, which it probably does.

The design unit will repeat eight times on a seven and a half inch plate. Place the bands and then trace and transfer the pattern. For the beginner the safest way is to go over the outline with India ink, but if the worker is experienced it will be possible to go ahead without this. A thin wash of ivory is used over the plain surface of the plate and it is well to do this first. There are several good ivory tints which may be had ready to use. Trenton Ivory which is a clear light tone quite lemon in quality is one. Imperial Ivory is another. This is darker and stronger and more inclined towards the Yellow Brown. Grey Yellow and Neutral Yellow (quite the same) give a quality much like the old Satsuma. These are only a few of course and every one has a favorite. Mixing 2 parts Yellow Brown and 1 part (scant) of Yellow Green gives a fine low-toned ivory. Then an old standby is a mixture of equal parts Albert Yellow and Yellow Brown. If you are fortunate enough to have some of the old Dresden tube yellow Ochre you will find that used thinly it gives a beautiful creamy ivory.

Of all of these mentioned Grey Yellow used in a very light wash was chosen for the working out of the plate illustrated. The sharp contrast of the black and gold would be too raw against the dead white of the china, so that is why a tinting was used. Then it was considered in its relation to the gold and a neutral tone chosen as best fitted to bring out its richness. Remember to keep this very light in value as just the faintest tone is needed. When the tinting has dried thoroughly proceed to lay in the background, bearing in mind that it must be kept flat and clean. A very small square shader is good for this purpose. When this has been completed, clean up the design,

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especially the stems, with tooth pick and cotton. Wind the tiniest bit of cotton on the toothpick for this purpose. Again dry the piece thoroughly and then lay in the gold. This will call for careful handling, but is really not as difficult as might seem. A small pointed brush is good for the gold work except for the band at the rim, where a square shader should be used.

The greatest difficulty which will beset the average worker is to keep the forms large enough. The tendency in doing a thing of this kind is to bring the background up over the outline. If you remember to stop just the other side of the line the proper balance will be kept. Forms which may have become too pinched may be enlarged when cleaning with toothpick and cotton. Moisten this slightly with alcohol in using but avoid having it really wet or it will spread into the

background and you will get into a great mess. The plate should come out successfully in two firings.

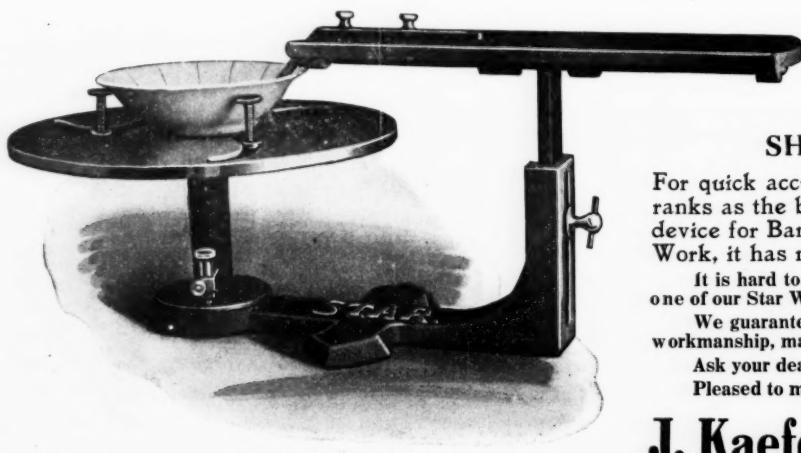
To sum up, do not pile on the Black but keep it flat and even if you wish to avoid chipping. Do not attempt to get full strength with one painting—a light coat for each firing will give best results. Do not use more painting medium than required to mix the color to a stiff paste, and do not add more when once mixed. Do not use old and oily turpentine for thinning black for painting. Do not lose the balance between the pattern and the background by bringing the color up over the outline. Stop just the other side of it. In cleaning, do not make the toothpick and cotton really wet with alcohol, squeeze out between the fingers any surplus moisture to avoid its running into the background.



Decorative Designs—May Warner



Jade, Blue, Green, Dark blue



Patented June 27, 1916

## Star Self-Centering and Dividing Banding Wheel

### SHOULD BE IN EVERY STUDIO

For quick accurate Spacing and Banding this STAR WHEEL easily ranks as the best money can buy. As a Labor and Vexation saving device for Banding, Dividing and Centering China, for Conventional Work, it has no equal.

It is hard to conceive how any Progressive Artist can well afford to be without one of our Star Wheels, when you take into consideration the low price we ask for it.

We guarantee this wheel to meet with your approval in every respect as far as workmanship, material and claims we make for it are concerned.

Ask your dealer for a STAR WHEEL. If he can't supply you write direct to us. Pleased to mail circular to any address. Liberal discount to Dealers.

**J. Kaefer Mfg. Co., Hamilton, Ohio**